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"In February of that year my master married again (one who after his death became my wife). In the same year he settled upon me, during my life, twenty pounds per annum, which I have enjoyed ever since, even to the writing hereof."

As to the second extract, it will be recalled by readers of Jonson that Dapper has been promised by the alchemist, Subtle, and his "fence," Face, a sight of "her grace" his "aunt," queen of the fairies, who is to make him her heir and perform for him other wonders. His eyes are bound "with a rag," and he is pinched to the music of a cit-tern, until he throws away all his valuables to the last half-crown of gold

"about my wrist, that my love gave me
And a leaden heart I wore sin' she forsook me."

Surprised in the midst of these incantations, a gag of gingerbread is thrust into his mouth and he is locked away in an unmentionable place.

Lilly's passage represents the serious belief of the day on which Jonson's farcical scene is founded.

"Since I have related of the queen of fairies, I shall acquaint you, that it is not for every one, or every person, that these angelical creatures will appear unto, though they may say over the call, over and over, or indeed is it given to very many persons to endure their glorious aspects; even very many have failed just at that present when they are ready to manifest themselves; even persons otherwise of undaunted spirits and firm resolutions, are herewith astonished, and tremble; as it happened not many years since with us. A very sober discreet person, of virtuous life and conversation, was beyond measure desirous to see something in this nature. He went with a friend into my Hurstwood; the queen of fairies was invoked; a gentle murmuring wind came first; after that, among the hedges, a smart whirlwind; by and by a strong blast of wind blew upon the face of the friend; and the queen appearing in a most illustrious glory, 'No more, I beseech you,' quoth the friend: 'My heart fails; I am not able to endure longer.' Nor was he: his black curling hair rose up, and I believe a bullrush would have beat him to the ground.

"Sir Robert Holborn, knight, brought once unto me Gladwell of Suffolk, who had formerly had sight and conference with Uriel and Raphael, but lost both by carelessness; so that neither of them both would but rarely appear, and then presently be gone, resolving nothing. He would have given me two hundred pounds to have assisted him for their recovery, but I am no such man. Those glorious creatures, if well commanded, and well observed, do teach the master

any thing he desires; *amant secreta, fugiunt aperta*. The fairies love the southern side of hills, mountains, groves. Neatness and cleanliness in apparel, a strict diet, and upright life, fervent prayers unto God, conduce much to the assistance of those who are curious in these ways."

Apropos of this last compare *The Alchemist*, Act I, Scene ii:

Subtle.

O, good sir!

There must a world of ceremonies pass,
You must be bathed and fumigated, first.

Sir, against one a clock, prepare yourself,
Till when you must be fasting;

And, put on a clean shirt: you do not know
What grace her grace may do you in clean linen.

F. E. SCHELLING.

University of Pennsylvania.

INCLITE ARTI A RADDOLCIR LA VITA.

To the Editors of Mod. Lang. Notes.

SIRS:—In a passage of Carducci's *Alle fonti del Clitumno*, which is largely inspired by Vergil's "Praises of Italy," it occurs to me that there exists an allusion, and that the understanding of the allusion is necessary to a grasp of the "psychological moment" that produced the lines. It is the final invocation to Italy:

"E tu, pia madre di giovenchi invitti
A franger glebe e rintegrar maggesi
E d'annitrenti in guerra aspri polledri
Italia madre,

Madre di biade e viti e leggi eterne
Ed inclite arti a raddolcir la vita,
Salve! a te i canti de l'antica lode
Io rinnovello. . ."

The italicized line is a relic of Carducci's enormous erudition, an erudition which he utilized in all his poems, and which he acknowledged where possible within his verses,¹ or, in the most important cases, in special commenting notes. It is this erudition that gives him the very high rank he holds among Italian epic poets. For the epic of art, in the narrow sense of the term, must be at bottom a work of erudition. It will be a great epic or a failure according as the erudition is artistically interpreted. The works of Trissino and his followers are note-books of history dis-

¹ Cf. the splendid citation from Goethe at the end of *Ca ira*.

torted by "imagination"; Carducci's history is interpreted in general summaries fused by lyric power. He must have been conscious of this distinction himself as he composed his lines on Hannibal and thought of Petrarch's futile attempt to force poetry into those same events. But if the ode to the Clitumnus is as a whole a summary of Italian history, the last verses are a prophecy; and the words in question associate Carducci's mood of the moment with a line of interest very dear to him—the revivification of the Hellenic ideal, of which Italy was to give a re-expression, and of which he felt himself an apostle. For he is here applying to Italy a thought that was originally applied to Athens herself, and became in various adaptations a sort of commonplace. It first appeared in a decree of the Delphic Council, which declared that "Athens first won mankind from the life of wild beasts to gentleness." It occurs again in Dion of Halicarnassus: "The Athenians made gentle our common life," or to report exactly the translation of Gilbert Murray, "made gentle the life of the world."² Italy, mother of the *inclite arti*, is to Carducci the new Athens, the great civilizer; but her civilization is not to be that which "made a desert and called it the kingdom of God," but a culture rational and sensitive, full of intellect and soul; and its monument will be not of marble from Serravezza or Versilia, beautiful as that may be with its intertwining vein of color, but from

Paro gentil dal cui marpesio fianco
 Uscian d'Ellas gli dei . . .
 O Paro, o Grecia, antichità serena,
 Datemi i marmi e i carmi.³

A. A. LIVINGSTON.

Cornell University.

A CORRECTION.

To the Editors of *Mod. Lang. Notes*.

SIRS:—In a recent article in *Modern Language Notes* (January, 1911, p. 15²) I refer to Lord Burleigh, or Burghley, as 'only five years senior to Leicester and the Queen.' Instead of 'five years,' 'thirteen years' should be read, for Burghley was born in 1520, Elizabeth in 1533, and Leicester in 1532 or 1533. I am quite unable to explain how the inaccuracy got into my text and escaped my notice in the proof, in spite of a careful preliminary verification of the dates con-

cerned. I do not believe that the necessary correction will affect my argument in any appreciable degree.

C. F. TUCKER BROOKE.

Yale University.

BRIEF MENTION.

The translation by Professor Josselyn of Flaminio's *Avviamento allo Studio della Divina Commedia*,¹ is as welcome as it is attractive in appearance. The original work occupies so peculiar a position, compared with other hand-books of Dante studies, as to make it extremely desirable that it should be easily accessible to those interested in the subject, whose command of Italian is imperfect. As the author says in his preface, it is indeed "not a work of compilation," and even those who disagree with his conclusions will admit that it marks a distinct advance in interpretation, beyond other works with a similar object.

The translation invites confidence, and has been revised by the author, who has also made corrections and additions, and brought the bibliography up to date. It may be said, too, that notwithstanding the warning that the work "has been translated with more attention to fidelity than to literary elegance," the result is an exceedingly readable book. It would be a very exacting critic who would presume to point out serious faults of expression, altho the following sentences might be improved: "It is more exact to call it by this name, ['the mountain of Earthly Paradise'] rather than the mountain of Purgatory, since the latter is only temporary (from the Redemption to the Last Judgment)" (p. 44, n. 4). "Then they descend into the seventh ledge" (p. 57), "... until towards the end of the middle of the sixteenth century" (pp. 118-119). One may object also to the following: "Lucifer has six wings, in large part because he is a *seraphim*" (p. 40, n.); and to the note on "Francesca da Polenta": "Often called Francesca da Rimini, from the town over which the *Polentas* were lords" (p. 55, n.), and perhaps to the use of the Shaksperian "luxury" (p. 80) to translate "lussuria."

The translator is to be thanked for adding a "short list of books in English, useful for the beginner in Dante study," which, however, does not include Fay's *Concordance*, and Grandgent's *Inferno* is placed under the head of translations of the *Canzoniere*.

² For the text and history of the Greek citations, see Gilbert Murray, *The Rise of the Greek Epic*, Oxford, Clarendon Press, 1907, pp. 2 and 28.

³ *Intermezzo*, IX.

¹ *Introduction to the Study of the Divine Comedy by Francesco Flaminio*. Translated by Freeman M. Josselyn. Boston-New York-Chicago-London: Ginn and Company.